

THE BOOK CLUB OF CALIFORNIA

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THE LADY WAS TWENTY-ONE

BY VICTORIA DAILEY



[The following is adapted from a short lecture given by the author at the Beverly Hills Public Library on the subject "Booksellers as Publishers."]

The Press of the Pegacycle Lady.

The What?

The Pegacycle Lady.

I am often asked: What does it mean? Well, its meaning is as obscure as its origins, but as clearly as I can recall, the Lady took shape in the early 1970s when antiquarian bookseller Bill Dailey bought a hand-press and a few fonts of type and began to print little odd broadsides and a small book or two. He was working for Jake Zeitlin at the time—there are not many speakers on bookselling and publishing in Los Angeles who can avoid mentioning Jake and his Red Barn within their first few sentences—I among them.

At any rate, Bill thought up the name Pegacycle Lady, but even *he* remains uncertain of its meaning beyond it being a poetic sounding name that combined Bill's fascination with the feminine and the mechanical. I entered the picture in 1972 and became Bill's first apprentice and, in short order, his partner; I also became Jake's gallery assistant.

So the Pegacycle Lady was conceived at the Red Barn, spent her early years in Laurel Canyon, where Bill lived, and then spent her time on Genesee Avenue in West Hollywood, where Bill and I moved when we were first married. We also quit Jake's and set up as booksellers on our own. From the very beginning, bookselling and publishing were the mainstays of our lives. We were crazy about books, and lived the motto of the Antiquarian Booksellers' Association of America, "amor

librorum nos unit"—the love of books unites us. After buying and selling books all day long, we found that nothing seemed like more fun than to print them at night—the Pegacycle Lady was definitely a creature of the evening.

Eager to join the ranks of our literary and artistic idols and produce well-designed books on obscure topics, we soon published a poem by Jack Hirschman, a local poet who had gained some notoriety for being kicked out of UCLA in a now forgotten scandal. Jack was living the life of the *poet maudit*, the outlaw poet, an existence out of Rimbaud, and we liked Jack. He wrote an entrancing, powerful poem about the death of President Kennedy, *The R of the Ari's Raziél*, and we published it in 1972. We handset the type, printed it, and hand-sewed all hundred copies into wrappers. I still love this book with its handmade look and the mystery and majesty of the poem.

Two years later the Pegacycle Lady published another book with Jack. We all loved the French late-19th century poets—Baudelaire, Rimbaud, Mallarmé—and Jack did a beautiful translation of Mallarmé's prose-poem *Igitur*, which was also the first translation into English. We knew the artist Wallace Berman, who was also into the same visionary sort of stuff, and he supplied the evocative cover illustration. Wallace was a remarkable artist who died tragically in a car crash in 1976 on his 50th birthday, and I feel we were truly lucky to have published one of the few books he illustrated.

Another early Pegacycle Lady effort was a book of poems by the local poet and eccentric Bernard Forrest. Bernard had been an aerospace executive and had retired into lush creativity in Benedict Canyon in a house filled with ferns and orchids. *Her Foot in My Hand* is the sweet title of this book, and I still often quote the memorable title poem: "She put her foot in my hand / I said my dear Are you still doing that / and she smiled wanly."

Bernard made watercolors that we tipped into each copy as a frontispiece, and on ten special copies Bernard made watercolors that we used for the covers. We printed the text in the typeface Goudy Bold, which we found strong and well, bold, and we were proud of this little

book. I'll never forget when, at a Rounce and Coffin Club meeting we told another printer that we had printed an entire book in Goudy Bold. He reacted with disdain and horror and said: "An entire book in Goudy Bold! How hideous!"

Another book of this period, one of which I am extraordinarily proud, is the Marquis de Sade's *Letter from the Bastille*, written to his wife, which we published in 1975. This book had its origin at Zeitlin & Ver Brugge, where the actual letter came into Jake's inventory. The rock star Graham Nash was in the shop one day and expressed an interest in the Divine Marquis. I brought out the letter, which Graham promptly bought. Upon learning that it was an unpublished letter, he expressed an interest in seeing it published, and, being a publisher, I offered our services, and the project was born.

We had a beautiful facsimile of the letter made, and a friend of Bill's and mine, a professor of French at Berkeley, offered to do an accurate translation. I set all the type, Bill printed it, and we designed a title page in two colors. What was the most fun was making beautiful paste papers for the covers, and each cover was unique. One of our most elegant productions, this book is one with which, after all these years, I find no fault.

We usually printed our books in rather small editions, from a very small run of fifty to what we considered a large run of three hundred and fifty. Our largest output of the 1970s was Steve Martin's book *Cruel Shoes*, published in 1977 in an edition of seven hundred and fifty. At the time, Steve was just on the verge of his fame, and we thought that seven hundred and fifty would be the right number to print; in fact, we thought we would have a good surplus.

What we did not expect was that Steve would be a big hit on Saturday Night Live and that the book would be in great demand. We received thousands of orders, and had to throw them away. We were simply not equipped to deal with so much paperwork. We would have had to stop our own rare book business in order to reply to each of the thousands of requests, and we just couldn't afford to do it. The popular world had descended into the antiquarian realm, much to our surprise.

As some of you may know, Bill and I were vegetarians for many years, and Bill has made a vast collection of vegetarian literature, with books from the sixteenth century to the present. (Booksellers, apart from being publishers, can also be avid collectors, and I certainly am one as well.) We wanted to add some bit of *vegetariana* to our output, and we chose the very short and touching work by Annie Cobden-Sanderson, *How I Became a Vegetarian*, first published in a small edition of less than ten copies in 1908 by Annie's husband T. J. Cobden-Sanderson, founder of the Doves Press. We chose to duplicate the original edition as best we could, and printed 100 copies in 1983.

Another author with whom we worked on several projects was Edouard Roditi, the most intelligent, literary and lively raconteur I have ever known. Edouard spoke dozens of languages, translated for international organizations, and published books on numerous topics from Magellan to Oscar Wilde, from the Kaballah to the Kasbah. We first met Edouard through John Martin, our good friend and founder of the Black Sparrow Press. Edouard always had dozens of little manuscripts in preparation, and we expressed a desire to publish one. Our first collaboration was his *Meetings with Conrad*, a reminiscence of his meeting Joseph Conrad when Conrad twice visited Elstree School, north of London, where Edouard was a student.

We also published a bilingual edition of a prose poem by the nineteenth century French poet and dandy Jules Barbey d'Aurevilly with an introduction by Edouard. This work, *Laocoön*, was inspired by the Greek statue in which a father and his two sons lose their epic battle with a gigantic serpent. In the spirit of the poem, and in honor of Barbey and Edouard's dandyism, we printed eighty copies of the book on lemon-yellow paper and printed twenty more on blood-red paper. This may be the most eccentric book in the Pegacycle Lady's unusual *oeuvre*.

By now you might be wondering about the economics of publishing weird little books in small editions. We wondered about it too. Economics just doesn't seem to be a very useful part of publishing, so we ignored it. In the words of the Reverend Sydney Smith, "There is

nothing so fallacious as facts, except figures." Since we supplied the labor, which could never be adequately recompensed in any real world terms, our costs were in materials, which could be high, but that never really mattered to us.

Some books sold well, others languished for a while, but every book we published we thought the contents were worthy of being given form. We became publishers because we loved books, and any profits we made were put right back into more type and more paper for the next project.

Another publishing adventure was *Jay's Journal of Anomalies*, a quarterly journal written by Ricky Jay, the scholar and sleight-of-hand artist. In this case, we did not do the printing, but rather, engaged the services of Pat Reagh, one of the country's finest letterpress printers. This was our first experience publishing something on an ongoing basis, and it was an experience of many dimensions. True to our antiquarian instincts, we prepared the *Journal* in a very old-fashioned way: it was printed letterpress on handmade paper, and the color plates, usually two per issue, were tipped in by hand, usually by my hands. The *Journal* met with much acclaim, and the original one hundred subscribers we had hoped for mushroomed into five hundred. Reminiscent of our experience with *Cruel Shoes*, we ultimately had to suspend publication because we could not keep up with all the labor-intensive work. It seems odd that a limited edition of five hundred would be overwhelming, but that is how it is in the private press world.

I suppose one of the hallmarks of rare booksellers as publishers is the limited edition. We know the length and breadth and depth of our market, and count ourselves successful if we can sell a few hundred copies. The mass market is for the mass publishers: the rarefied market is for the rare book publishers. Our goal is not quantity, it is entity, and by that I mean we aim to put into existence worthwhile books that depend not on a multiplicity of copies for justification, but on the soundness of their content and form. Many of our books have been acquired by university and museum libraries, ensuring that our books may be read by many, even if they do not exist in many copies. In this

paradoxical way, less is more, and, now, I am more or less finished, except to say that the Pegacycle Lady, although she faded in 1992 after twenty-one years, left us with a beautiful corpus.

A BIBLIOGRAPHY OF THE PRESS OF THE PEGACYCLE LADY,
1971-1992

*N.B. All works were printed at the The Press of the Pegacycle Lady unless otherwise noted.
The list is in chronological order.*

1. Whigham, Peter. *Langue d'Oeil*. 1971. 8¼ x 5¾ inches, (6)pp. sewn into gray printed wrappers. Set in Centaur with titling in Rivoli and Arrighi. Printed on Beckett laid paper. 60 copies signed and numbered by the author.
2. Rudhyar, Dane. *White in the Wind*. 1971. 5 x 3½ inches, (4)pp. Handsewn in various paper wrappers. Set in Centaur. Printed on laid paper. 50 copies numbered and signed by the author.
3. Forrest, Bernard. *Her Foot in My Hand*. 1972. 8 x 5⅞ inches, (14)pp. With an original watercolor by the author tipped in. Bound in buckram-backed boards marbled at the Press, printed label. Set in 14 point Goudy Bold with titling in Cooper Black. Printed on Hayle Mill hand-made paper. 50 copies signed and numbered by the author. Ten additional copies were printed and numbered I through X and specially bound in papers water-colored by the author.
4. Hirschman, Jack. *The R of The Ari's Raziel*. 1972. 8½ x 5½ inches, (8)pp, hand-sewn into dark brown wrappers with printed title in red. Printed in 12 point Centaur, with titling in Goudy Bold, on Beckett laid paper. 100 copies signed and numbered by the author.
5. *Antiquarian Lust* [including] *A Unique Copy*, by Chiron. *Scout-Out at Acres of Books*, by Zaldi Waples. *The Book Scout's Bad Day*, by

- J. N.-A. Pichauld. *Libros Encantados*, by V. Verseau. Angelopolis [i.e., Los Angeles], 1973. 8½ x 5⅝ inches, (4), 14pp. Set in 12 point Centaur with title in Goudy Bold and black letter. Printed on Beckett laid paper. 100 copies, of which 80 were sewn into red printed wrappers; 20 were bound in quarter cream buckram with red printed boards, unprinted red dustjacket. Each of the 20 special copies included a leaf of manuscript from one of the stories. A hand-colored prospectus was issued.
6. Mallarmé, Stéphane. *Igitur*. Rendered into English by Jack Hirschman with Cover by W[allace] Berman. 1974. 9½ x 6¼ inches, (2), 21pp plus colophon. Set in 12 point Goudy Light, titling in Goudy Bold. Printed on Warren's Olde Style paper. Bound in brick red paper with offset image by Berman pasted to front cover. 500 copies printed of which 1-100 were bound in boards; 101-500 were bound in wrappers. A prospectus was issued.
 7. Lawrence, D.H. *Consciousness*. Privately Printed, 1974. 10 x 6½ inches, (9)pp, title page printed in black and blue within a gray border. Bound in blue marbled boards, gray label printed in black and blue, gray endpapers, with dark blue Japanese tissue dustjacket. Set in Joanna types and printed on Arches Laid paper. 50 copies printed for John Martin of the Black Sparrow Press.
 8. Marquis de Sade. *A Letter from The Bastille Written to His Wife*. Heretofore Unpublished. Now in the Collection of Mr. Graham Nash. Translated & Introduced by Mr. Gregory A. Pearson. Together with a Facsimile of the Original. Privately Printed, 1975. 10 x 6½ inches, (11)pp plus (4)pp offset printed facsimile. Quarter buckram with paste-paper boards hand-made at the press, label printed in blue and black. Printed in Centaur & Arrighi types on Arches Laid paper. 150 copies printed of which 75 were for sale.
 9. Pildas, Ave. *Bijou, Twelve Los Angeles Box Offices*. 1975. 10 x 8 inches, (8)pp introduction printed in Boule Miche and Goudy Bold, followed by 12 photographs, each laid into a printed folder. Cloth

folding box with paper label. 25 five sets printed with each photograph numbered and signed by the photographer.

10. Bacon, Roger. *The Mirror of Alchemy*. 1975. 10 x 6½ inches, (6), 18pp plus colophon. Set in Centaur and Arrighi types and printed on Arches Wove paper. 250 copies printed, of which numbers 1 through 10 were hand-bound in quarter morocco by Rene Patron, the remainder bound in buckram-backed marbled boards with printed label. A joint publication of the Press of the Pegacycle Lady and the Globe Bookstore.

11. Cornfield, Jim. *Fat Tuesday*. 1976. 13 x 11 inches, (7)pp introduction printed in Goudy Bold, Goudy Heavy and Cooper Black on Strathmore Cover in blue and black. With 12 original photographs dry-mounted on 100% rag boards. Blue moiré silk folding box with printed label. Although the colophon states one hundred copies were made, only 25 sets were produced. Each photograph numbered and signed by Cornfield. Prospectus issued.

12. Roditi, Edouard. *Meetings with Conrad*. 1977. 7¾ x 5 inches, (2), 18pp plus colophon. Gray Strathmore boards printed in blue. Set in Cochin types and printed on Warren's Olde Style paper. 200 copies printed of which numbers 1 through 26 were printed on light blue paper handmade at the Ashling Mill in Ireland and specially bound in quarter velin with marbled boards. Prospectus issued.

13. Martin, Steve. *Cruel Shoes*. 1977. 7¾ x 5½ inches, (8), 48, (3)pp. Gray boards backed in velin, pink printed label. Set in Futura. 750 copies printed offset.

14. (Hunley, Maxwell). *Portrait of a Lady*. 1977. 7¾ x 4⅝ inches. Printed on blue handmade paper. Velin backed marbled boards. Five copies printed for the author.

15. Essick, Robert. *William Blake's Relief Inventions*. Los Angeles: Printed for William & Victoria Dailey, The Press of the Pegacycle Lady, 1978. 12 x 9 inches, 38pp with 9 relief block illustrations of which 7

are printed in color. Quarter gray velin with blue Fabriano Roma handmade paper-covered boards. Set in Bulmer and printed on Rives by Patrick Reagh in an edition of 365 copies, of which numbers 1 through 15 included an extra suite of plates loose in separate portfolio, with slipcase.

16. Studley, Vance. *Specimens of Handmade Botanical Paper*. 1979. 10 x 6 $\frac{5}{8}$ inches, (8)pp text, 6 fascicules, each with 1 page text, 1 original etching, and 1 paper specimen. 50 sets printed of which 25 were in folding boxes with half linen spines, paper boards, printed paper labels, and 25 in half morocco boxes, marbled boards.
17. Brainard, Joe. *24 Pictures & Some Words*. 1980. 5 $\frac{3}{4}$ x 4 $\frac{1}{4}$ inches. Red cloth, green printed label. 250 copies printed for Robert Butts, of which 25 copies were reserved for the publisher, and 25 for the artist, all signed by the artist-author.
18. Pinckard, W.H., Jr. *A Note On Traditional Japanese Print Sizes*. 1980. 12mo, 7 $\frac{1}{2}$ x 4 $\frac{3}{8}$ inches, (8)pp. Printed by Patrick Reagh on handmade Japanese paper, sewn into gray wrappers. 400 copies printed.
19. Baumann, Gustave. *Frijoles Canyon Pictographs, Recorded in Woodcuts by Gustave Baumann*. William & Victoria Dailey Antiquarian Books & Fine Prints, 1980. 8 $\frac{3}{4}$ x 8 $\frac{3}{4}$ inches, (40)pp, bound in cloth printed from woodblocks, paper label, with dustjacket printed from woodblocks (which were not issued with the first edition). Printed from Baumann's original woodcuts of 1939, and with a new introduction by Victoria Dailey. Set in Bookman and printed on Frankfurt Creme paper by Patrick Reagh. 250 copies printed.
20. Previn, Dory. *Aries*. 1982. 10 $\frac{1}{2}$ x 6 $\frac{3}{4}$ inches, (5)pp, with an original etching on title page by Joby Baker. Hand-sewn into wrappers. 24 copies printed for the author on the occasion of her birthday.
21. Barbey d'Aureville, Jules. *Laocoön*. With a Translation into English by Harriet M. Carey and an Introduction by Edouard Roditi. 1985. 7 $\frac{7}{8}$ x 5 $\frac{1}{2}$ inches. Bound in black boards, paper labels. 100 copies printed, 20 on red paper, 80 on yellow paper.

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22. Cobden-Sanderson, Annie. *How I Became a Vegetarian*. 1983. 7½ x 5 inches, (8)pp, linen-backed blue paper boards. A quasi type-facsimile of the original edition of 1908, set in Centaur and printed on Hayle paper. 100 copies printed.
23. Metzner, M. Raven. *The Suit and Three Poems*. New York, 1990. 9½ x 6¾ inches, (4), 26, (2)pp, with a photographic frontispiece by Sheila Metzner. Set in Futura and printed on Rives. Cloth-backed printed gray boards. Designed by William Dailey and printed by Patrick Reagh for Sheila Metzner in an edition of 150 copies.
24. Neruda, Pablo. *Sky Stones*. Poems from Las Piedras del Cielo, Translated by Peter Levitt. With Etchings by Vijali. 1990. 11 x 7⅞ inches, (35)pp including 8 original etchings printed by the artist with the assistance of Sarah Todd. Printed in Gill Sans on Arches paper and bound in black cloth. 40 copies printed, each signed by the artist, translator, and printer.
25. Humphries, Barry. *A Chorale for Coral*. With a Portrait by Don Bachardy. Very Privately Printed, 1992. 9¼ x 6¼ inches. Offset portrait frontispiece of Coral Brown by Don Bachardy. Hand-sewn into orange wrappers. 75 copies printed.



REVIEWS

BY RICHARD H. DILLON

Raymond John Howgego's *Encyclopedia of Exploration* is a four-part set of books from Derek McDonnell's Hordern House in New South Wales. It is an extra-ordinary example of modern publishing and a tour de force of one-man geography, history and bibliography.

London's *Times Literary Supplement* termed the effort "a towering work of scholarship," and early reviewers were astonished that such a powerful reference set could be the work of just one man. We share their awe. Surprisingly, Howgego is not an academic historian by trade, but a physicist whose avocation, the study of exploration, has led him to follow in the footsteps of many explorers. Important to his scholarship is Howgego's mastery of several languages and his gift of speed-reading.

Volume I covered exploration to 1800; Volume II to 1850. The final era, exploration from 1850 to 1940, appeared in two volumes. The one in hand is titled *Encyclopedia of Exploration 1850 to 1940, the Oceans, Islands and Polar Regions*. It sells for \$245. Its companion, *Continental Exploration, 1850-1940*, will be reviewed in the QN-L.

Volume III extends the Age of Discovery or Age of Reconnaissance, which got under way at the end of the 15th Century and flourished particularly in the 18th Century of Cook, LaPerouse, Vancouver and Bougainville. These pioneers were gone by 1850, but Howgego skillfully traces the continued multi-national expansion in Victorian times by lesser navigators in the Pacific, Indian Ocean, South China Sea, and the Poles. Since the set is published in Australia, an island so large it is a continent, the author gives extra attention to the world's largest islands—New Zealand, Borneo, New Caledonia, Sumatra, Celebes (Sulawesi)—and to our globe's extremities, the Arctic and Antarctic.

Of special interest to this reviewer is the author's handling of Hawaii. He devotes parts of five pages to the history of the Sandwich Islands and then adds four full pages of bibliography. Howgego breaks

his bibliographies into primary and secondary sources, and he locates manuscripts and archives for our follow-up reference and research.

Most of the 3,000 or so main entries are biographical, with cross-references suggesting the individual's major areas of exploration. Besides traditional navigators and explorers, the author includes scientists, such as Louis Agassiz and Franz Boas, missionaries, and single-handed small boat voyagers like Joshua Slocum and Bernard Gilboy. The latter sailed, alone, to Australian waters from Marin County—Fort Baker's Horseshoe Cove!) Professional writers are here, too, like Joseph Conrad and Louis Becke.

Included, too, are the Victorian period's amateur circumnavigators, world travelers on cruise ships. They include Mark Twain and Nellie Bly. Besides Ms. Bly representing women, there is Lady Brassey; the remarkable Isabella Bird; and even San Rafael's Louise Boyd in the Arctic. Howgego also discusses such pirates and blackbirders (slavers) as Bully Hayes. Aviation brings the story of polar exploration up to the author's cut-off date of 1940.

The Library at Night, by Albert Manguel, is a \$27.50 book from Yale University Press. This pleasant, friendly volume will appeal especially to readers of Nicholas Basbanes and our own Lawrence Clark Powell. The book is a collection of light, informal, musings by Manguel on libraries, from the ancient collection at Alexandria to his own personal library.

Manguel, who earlier wrote *The History of Reading*, examines the urge to collect and organize books in order to salvage knowledge via "orderly memory." He surveys libraries from all points of view—as architecture and as workshops; as sources of information, imagination, and power. We need libraries to lend a semblance of order to a bewildering world of data, facts, information.

In his pages you will learn all sorts of tidbits. For instance, that the Alexandria library had branches; that *Roget's Thesaurus* was bungled after its 1962 edition; and that American troops more or less stood idly by while Iraqis looted the National Library in Baghdad. More pleasant

is Mark Aurel Stein's improbable adventure to discover the forgotten cave libraries on China's Great Silk Road.

Current library practices come in for condemnation. First there is the scandalous hurry of American libraries over the past forty years to replace newspaper files with microfilm without checking on the completeness of runs, much less the weaknesses of the new technology. San Francisco has a place of "honor" here, too, for the disgraceful weeding of the Public Library collection because the architect and planners failed to provide sufficient shelving space in the artsy new building.

Best of all, Manguel's own library serves him as a stand-in for the universe outside its walls. His book title comes from his library at night, when it becomes a snug, brightly-lit nest or den, a haven from the darkness outside. In contrast, by day, he is usually scanning the shelves with a definite utilitarian purpose, intent on a search for information. At night, he lets the delightful magic of the library take over, and his hands roam restlessly over the spines of books until chance—or serendipity—comes into play. In both night and daytime, Manguel's library becomes a powerful reflection of his interests and character.

Everything Was Better in America: Print Culture in the Great Depression, is by David Welky and from the University of Illinois Press (\$65, \$25 paperback). Much has been written about Hollywood's role in softening the blows of the Depression of the 1930s. More needs to be said of the escape from harsh reality that was provided by print—books, newspapers, magazines. This book is a good survey of their roles.

Too much has been made of radical, even Communist, shifts in attitudes by the American public during the hard times between the world wars. The number and importance of leftist intellectuals has been exaggerated. There was actually a mix of FDR liberalism, Soviet socialism, and strong conservatism.

The latter philosophy was reflected in print as well as in social organizations; for instance, isolationism. Works by the likes of John Dos Passos were not nearly as popular as such traditional novels as Hervey Allen's *Anthony Adverse*. Few of us who endured the 1930s crash

either signed up with the Comintern or leaped from tall buildings. Instead, we hunkered down in a survival mode in order to make do with less, to make the best of a trying situation.

Novels of the greatest appeal, like *The Good Earth*, *Anthony Adverse*, and *Gone With the Wind*, preached no “isms” other than individualism. When more radical themes appeared in print, American compassion softened them—such as the identification with the Okies in John Steinbeck’s *Grapes of Wrath*. The appeal was to traditional Americanism, not to foreign, socialist, cures, while *Gone With the Wind* touched our national taste for nostalgic Americana. It demonstrated for many readers that America’s old ways of individualism, hard work, and self-reliance were the best ways. Other novels were pure escape mechanisms, like Zane Grey’s repetitious horse operas.

Welky addresses the impact of best-sellers and the Book of the Month Club, which enlisted 350,000 members by 1939. He reminds us that at the very time when the readership of books of all sorts expanded greatly, “old school” publishers resisted the mass marketing of the paperback revolution. They feared the vulgarization of American literature. They did not wish to cheapen their catalogues with trash for “lower class” readers.

Welky’s take on immensely popular detective stories is different from that of most commentators on the period and genre. Instead of discussing Raymond Chandler and Dashiell Hammett, he takes up the lesser Ellery Queen because of his many bestsellers. For much of the Depression period, readers preferred the classic (“English”) whodunits, mysteries as puzzles, rather than the hard-boiled cases of Sam Spade. Again, a continuing conservatism dominated readers’ tastes. In light of the current economy, this book may today be more relevant than Welky intended.

David Farmer’s interesting limited edition of *Willard Clark, Printer and Printmaker* (2000) has been re-issued in an expanded version (\$35) by the Museum of New Mexico Press. Willard Clark became Santa Fe’s major job printer during the 1930’s, but he became much more

than that. His illustrative work bridged the gap between fine art and commercial illustration. It was superior to run-of-the-press advertising art because of Clark's fine art training back East. He became one of the very few commercial artists, like Rockwell Kent, to use his own woodcuts in his work.

However, Clark's unsophisticated images are 180 degrees away from the precision of Kent's work. In fact, his quaint, humorous, depiction of dozing pack burros and their equally sleepy *arrieros*, in the stylized big sombreros of comic book Mexico, teeter on the edge of politically incorrect cartoonish caricature. We are more comfortable with his residential adobes and such churches as the pilgrims' Chimayo. Clark's whimsical cuts came to define the spirit of a mythical Santa Fe after World War I, before the New Mexico capital really boomed as an art and crafts center.

Clark, the hybrid artist/artisan, illustrated brochures, menus, letterheads, labels, greeting cards, posters, and business cards. He did little book illustration, or even bookplates. Yet, as early as 1931, Spud Johnson used some of Clark's cuts to illustrate his *Laughing Horse*, and later Clark aided a better-known woodblock artist of New Mexico, Gustave Bauman, with the latter's AIGA-award winning *Frijoles Canyon*. He also collaborated with projects of the Rydal Press, and with Helen Gentry.

Willard Clark, who preferred to be called a craftsman rather than an artist, worked at his press from 1929 to 1942. He then went into war work at Los Alamos, and not until 1981 did he return to his blocks. Clark continued his whimsical, nostalgic, themes, but shifted to dense end-grain wood engravings instead of ordinary block prints. He then told all in a memoir, *Recuerdos of Santa Fe*. In this handsome new edition of *Willard Clark*, extra-illustrated with scads of very well-reproduced black-and-white and color block prints, Farmer skillfully sketches the printmaker's life story while detailing his techniques and motifs.



KNOW YOUR DIRECTORS

☞ Dr. Susan M. Allen in 1999 became the first Chief Librarian for the Getty Research Institute in Los Angeles, a position that has called upon her wide range of knowledge and skills in the book arts, fine arts, and printing history. The International Federation of Library Associations made fine use of her abilities as chair of its Rare Books and Manuscripts Standing Committee, while students at the Rare Book School in Virginia and its counterpart in Los Angeles have benefited from her knowledge.

Appropriately as a board member of the American Printing History Association, she is the proprietor of the Oldtown Press. A Vandercook flatbed press came into her life in 1984, and broadsides thereafter departed. A dissertation on the effects the Stamp Act of 1765 on American colonial printing provides Dr. Allen with a good stamp of approval.

☞ Mary Manning, Chair of the Library Committee, comes to us through spirited Book Club hospitality. Some years back, she visited the Club rooms while at an American Library Association Convention. Coming from cold Minnesota, Manning received such a warm welcome that when she moved to the Bay City, she quickly remembered the Club's location.

Manning has worked for African American, Chinese, and Hispanic library and cultural associations, and through a degree in library science specialized in fine arts and book arts. Additionally, she became skilled at writing grants and organizing fund-raisers. Significantly, as the Book Club gains more space on the fifth floor, she managed three space renovations.

☞ John Tillotson, a practicing architect for thirty years, brings project and facilities management skills to the Board. For the past nine years, he has been a senior project manager at Gensler, specializing in interiors.

Tillotson began with a mild case of bibliomania a decade ago, succumbing to the viruses of Americana, Travel and Exploration, Ancient History, and Books on Books. His disease became acute after he joined the Book Club and took out a standing order for forthcoming publications. His architect's eye will undoubtedly influence the design of our new space.

ANNOUNCEMENTS

We also have apologies to make:

In the good old days of the composing stick, a good eye would catch Type Lice in the act. With computers, their devious activities remain hidden. In our last issue, we presumed that superlatives were to follow Victoria Dailey's name on the cover and, alas, all disappeared, but the comma following her name. Actually, the next line should have informed all that she reviewed *The Dawson 80*.

Furthermore, Type Lice mischievously inserted her four end notes at the end of paragraphs rather than at the end of the article, giving Dailey's normally flowing style a choppy texture. This typographical confusion is particularly apparent for the first two instances: Page 110, paragraph one, with the end note text beginning, "As quoted in Lawrence Clark Powell;" and the following paragraph, on page 111, with the end note beginning, "Reverend Francis J. Weber."

The remaining two citations fit better with their text. The next is page 111, paragraph 3, beginning with an uncalled for "33" and followed with "In addition to the aforementioned...." The fourth and final misplaced end note is on page 112 and comprises most of paragraph 3, "In 1945, when the *Zamorano 80* was...."

The Dawson 80: A Selection of Distinguished Southern California Books Made by Members of the Book Collectors of Southern California may be ordered as follows:

THE BOOK CLUB OF CALIFORNIA

Revered bookseller Jim Lorson died on November 4. He was in charge of fulfilling orders, and as we go to press, we assume, (but cannot say for certain), that Jim's wife Joan will continue to fill orders. Book Collectors of Southern California 141 West Wilshire Avenue, Suite D Fullerton, CA 92832 Price: \$80.00. California residents add \$6.60 for sales tax; shipping is \$6.00 for the first book and \$1.00 for each additional book.

SERENDIPITY

A dynamic Gift arrived recently at the Club. Her first name is Emily. Do not let her tall, beautiful looks be distracting. With a theater background from UC Santa Cruz, she is a trained director. Emily Gift joins Lucy Cohen and Susan Caspi, providing another cheerful smile when you visit or a friendly voice when you phone. The Book Club has the most efficient, upper case (CAPITAL) staff in the City!

The Board of Directors at the Book Club of California's September meeting accepted a unique opportunity. Our neighbors from SPUR are moving, making available the front of the fifth floor. At the Annual Meeting on Tuesday, October 21, architect Don MacDonald (author of *Golden Gate Bridge: History and Design of an Icon*) presented preliminary drawings for our use of the space. After thirty years at the end of the hall, moving to the front of the house offers more light, better security, additional space, and a professional bar—all with a minimum of moving effort. Stay tuned for updates.

This month we have been at sea physically as well as mentally, as we boarded the *Star Princess* to retrace the route of the Pacific Mail Steamships to Panama. We got as far south as sultry Acapulco, halfway to the Isthmus before heading north to the tourist ports, exploding in population and construction over the last decade. While we docked at the old anchorage near the eighteenth century fort, we did not see any coaling hulks, boys diving for coins, small boats offering a variety of fruits and shells, or any of the mountains and molehills

that Frank Marryat endured in 1852. A multitude of vendors awaited us on land, however.

Ashore, the women swept the area around their abodes, while all were justly proud of the new schools which teach two shifts of children daily. We did snag a coconut, which this Hawaiian boy husked with a pocket knife. Only the moods and colors of the ocean have not changed since the Gold Rush and the wonderful Bay City presented a brilliant welcome home sunrise on October 21.

Of more import, Norman Clayton of Classic Letterpress is our printer for this volume. Humanist Clayton once managed the One Heart Press, and as an instructor at the Center for the Book, he is just our type. Although burdened with a staid, pied, and leaden editor, he promises to liven up all.

Perhaps we merely need more romance in our life. On July 30, we escorted our bride of some thirty years to the Romance Writers of America Convention at the Juke Box Marriott, to become one of the few men there reveling in the "fun, sexy suspense." All sales benefited a literacy program and the frenzy equaled that of an antiquarian book fair. The list of authors present ran ten pages singled-spaced, while those "bigger than God" had separate tables. We came away converted wearing an "I'm a Naked Reader" button.

This exhibition prepared us for a piece in the New York *Times* on October 14, "Celebrating Odd California History between Drinks." Within, we were quoted in that venerable newspaper's first article ever on the Ancient and Honorable Order of E Clampus Vitus. How Henry J. Raymond missed ECV in the 1850s is one of the lost opportunities of history. As the world's oldest historical and fraternal organization (Adam was a member), Clampers have placed over one thousand historic plaques throughout California and the West. Look for them. What author Jesse McKinley wrote was truthful, for he was sober and not even a brother—we plan to rectify these deficiencies.

Strange behavior though, is not always garbed in red and black, and herewith, we assist the San Francisco *Chronicle* to solve a literary mystery. Edward Nowotka reviewed Larry McMurtry's *Books: A*

Memoir, wherein McMurtry recalls a bookshop near the *Chronicle* building, but cannot recall the name of the proprietor. This noted individual obsessively prevented shelf-worn inventory. He “memorably preferred that customers browse his books, which were shelved very high, by looking at them through binoculars.” Any revelations from our readers?

While in such a book store, see if you may spy *Chinatown Squad*. Kevin J. Mullen, retired deputy police chief, and the historical authority on the San Francisco Police Department, has come forth with a lively literary libation, described by its lengthy subtitle as, *Policing the Dragon: From the Gold Rush to the 21st Century* (Novato, CA: Noir Publications, 2008; \$18.95). An acclaimed storyteller, Mullen brings his story to 2006. He furthermore merits a proclamation from San Francisco’s Leland Yee, the first Chinese American State Senator, while Sheriff Mike Hennessey declares, “This book has it all—murder, organized crime, sex slaves and official corruption.”

We began writing our effusions a couple of weeks later than normal just as the Silly Season was ending and the Presidential election was two days away. Like the San Francisco *Chronicle*, we worried it would be cliff-hanger, possibly being sent to the House of Representatives for adjudication. Said progressive newspaper endorsed the Democratic candidate, but yet was one of twelve newspapers nationwide that would not boldly accept cartoonist Garry Trudeau’s pre-drawn comic strip due to run Wednesday, November 5, that Barack Obama had won. The kids in our high school are more venturesome than that journal. OK, we did go to Punahou.

Yes, we witnessed the widespread euphoria on Wednesday. We rejoiced that people who had never voted before voted. Naturally, an increased population led to an increased vote, but more importantly, we had not seen such a large percentage of eligible voters since 1960. For instance, eighty percent of San Franciscans turned out. Senator John McCain is a real war hero and a good man, but this is not his time. The current President might as well not be here. He has vanished from the newspapers and the public consciousness. The stock market

changes 300 to 500 points daily, and for every up, there is a lower down. The joy that swept Barack Obama into office is wondrous to behold! The gloom and rancorousness of past administrations is forgotten, and an optimism not seen since John F. Kennedy's time becomes us.

With the economic panic, though, even gold has lost its luster. Only Book Club of California publications retain value in this world. Harried members of the Publications Committee are working hard to give you book arts that you can enjoy! The number of works in progress is large.

Our BCC book on San Francisco printer James Weld Towne, who not only was the dominant partner in the city's largest job printing office in the 1850s and 1860s, but also laid the foundation for fine printing, sells well. Meantime, Peter Koch is printing the sumptuous *California in Relief*, the superb wood-engraved landscapes of Richard Wagener.

Coming along quickly, Castle Press readies our important illustrated study of James Mason Hutchings, the premier nineteenth century publicist and advocate of the Yosemite Valley. Close behind is *Let's Play*, a children's book created in 1929 by the Gearhart sisters of Southern California and heretofore unpublished. Edna Gearhart supplies the verses, while Frances Gearhart, famous for wood blocks, provides the illustrations.

In a departure for the Book Club, Paul Madonna, famed for his San Francisco cityscapes published in the *Chronicle* as "All Over Coffee," is incorporating his art into a novel titled *The Fall*. Acclaimed California Historian Kevin Starr, too, is at work on a manuscript for the Club. *Clio on the Coast* deals with California's early and important historians. Lastly, lithographer Grafton Tyler Brown is with another editor.

BCC member Malcolm Margolin has garnered another deserved award, this time from the San Francisco Foundation. Back in 1948, Daniel Koshland, later president of Levi Strauss & Co, founded a foundation to create pride and unity in the Bay City, while improving the quality of life. Today, this philanthropic organization has \$1 billion in assets. Margolin the father of Heyday Books, received his honor for "promoting California's diverse culture for more than thir-

ty years, and for bringing voice, visibility, and value to multicultural, multilingual communities.”

We regret, though, that the Foundation does not read the QN-L, for it declares Club member Margolin to be “an under-recognized, mature artist.” Humpf! We have trumpeted Margolin’s achievements through these columns for years. We furthermore declare that he has such a boyish spirit that the only thing mature about him is a long, legendary beard! Meantime, the Heyday Institute has moved to 1633 University Avenue in Berkeley. Its phone and mailing address remain as before.

This summer, Alfred Harrison of the North Point Gallery on Jackson Street exhibited the bright pastels and oils of plein-air painter Carl Sammons (1883–1968), who favored seascapes as much as he loved the desert. Keeping with pastels, but dropping back a generation or two, in December, Harrison opened a show on the late nineteenth century landscapes of George D. Brewerton (1827–1901). Brewerton was a real California pioneer, who arrived in 1847 with Colonel Jonathan D. Stevenson’s Regiment and in 1848 escorted Kit Carson east with the news of the gold discovery. Lakes, oceans, and clouded skies intrigued his artistic sense.

We shall see no more Dr. Dean L. Mawdsley (1926–July 4, 2008), a noted collector of Western Americana. While ephemeral trade cards and mining stocks will appear at PBA, the core resides at the University of California, Davis. Large holdings of his beloved maritime history in the John Porter Shaw Library in Building E, Fort Mason, testify to Mawdsley’s generosity. His last work was a bibliography of *Cruise Books of the United States Navy in World War II* (2004). Noteworthy, too, is his 1990 biography of landscape artist Eric Sloane (1905–1985), who studied under his neighbor Frederick Goudy to become famous for his drawings of barns, bridges, and tools.

Former Director John Class (1931–September 7, 2008), a Book Club member since 1961, has also gone to the Golden Hills. John exemplified his surname, by his bearing, erudition, and devotion to the Book Club. Class drove up from Los Angeles and scarcely missed

a meeting. Furthermore, one bookish flaw leads to other deviant behavior. Muir Dawson goaded him to become a classy pressman and so the Har-Ma Press came into being.

Class particularly collected books written by his friend Francis P. Farquhar. Additional treasures included leaf books and miniature books, areas which certainly were not rocket science, for John did that at work. With over forty years at Motorola and Ford Aeronutronic, Class became an expert in rockets, radar, astronomy (he built a sixteen-inch telescope), and remotely controlled spy planes. This qualified him to master the intricacies of designing the Book Club's website. John Class would be pleased to see how it has grown.

Have you looked at the Club's website? E.M. Ginger has done a devilishly good job scanning the two bibliographies of our first two hundred books. J.O. Bugental and Barbara Land are currently revising the list to include the last ten years' output and our current publication on San Francisco printer James Weld Towne. They would like to list it as "sold out." Do your part!

We were leafing through the latest Sacramento Book Collectors Club newsletter to find that two of our directors, one former, the other current had also been leafing. Vince Lozito, chair of the membership committee in perpetuity and emeritus and Bob Dickover have produced the third leaf book done by our upriver neighbors. It is *A Leaf from a Facsimile Edition of the Famous Foundation of Western Printing Presented in its Original Size with the Illuminations Reproduced in Full Color and Gold Leaf*.

For those who do not own a first edition of the Gutenberg Bible of 1455, here is a chance to know what a famous fifteenth century leaf, 11 by 17 inches, looks like without leaving the comfort of your home. For \$75, plus shipping and handling, it is yours. Be fast. Lozito & Dickover, Job Printers, Sacramento, produced only 55 copies. More details at www.sacramentobookcollectors.org; sbclub@gmail.com.

Throughout the late political campaign, we picked up remarks of wardrobe functions and malfunctions, but missed any reference to stylish "California socks." Our explanation comes from the Deadwood

area of South Dakota, in '77-1877, that is. A properly-dressed miner writes, "Well, I don't darn stockings very much (cuss 'em more than I darn them perhaps), and when they get holes in the toes that I shove my foot through when I pull my boots on, I throw them away and sometimes I wear California socks.

"You don't know what they are! Well, I will explain. Take a square piece of cloth, put it on the floor, and place your foot in the center of it so that the toe is towards any corner and the heel towards another, then double the corner back over the toe and wrap the two side corners over the top of the foot and pull your boot on, and that is the recipe for California socks. Well, I think I have explained the wardrobe of a Black Hiller thoroughly enough for this time."

Do you wear "California socks?" We will check Monday nights.

SOUTHERN CALIFORNIA BOOKISH NEWS

The disappearance of large-scale second-hand bookstores in southern California continues. Recently, legendary Acres of Books in downtown Long Beach closed. Its building, which contained 12,000 square feet of space and almost seven miles of shelving, was sold to the city, and a massive sale of stock from its one million book inventory followed. Bertrand Smith founded the shop in 1934, and the day has long passed when a new book business could pretty much be started on the basis of a few trips to Acres of Books and a keen eye. Real estate prices made it impossible for the Smiths to relocate. Another loss to the book trade in southern California was the recent death at 73 of Charles Valverde, owner of Wahrenbrock's Book House in San Diego, the largest used and antiquarian bookselling firm in that city. Chuck had owned the business since 1965, when he and a partner acquired it from the original owner, who had founded it in 1935. A memorial service was held on Thursday, September 4.

The Frederick W. Goudy Lectures have been taking place at Scripps College in Claremont since 1980, and many distinguished book artists

and book historians have spoken in the series. This year's Goudy Lecturer was Susan Joy Share, who spoke about her work on September 13. Share was a New York-based artist until she moved to Alaska eleven years ago, and she makes book art that seldom involves texts. Instead, she concentrates on performance. An exhibition scheduled to coincide with her talk, "Performing the Book," at the Ruth Chandler Williamson Art Gallery at Scripps, opened with a series of three performances that Share undertook in the gallery itself following her lecture. These performances essentially animate book objects to music, and for them, Share has designed some extraordinarily clever bookish props, including a suitcase that apparently weighs seventy pounds and that eventually folds out into a sort of book environment. Share is not a trained dancer, and the part of her show that involved movement occasionally trespassed into cheesy territory, but the ways she found to make books flow and self-build are quite compelling.

Kitty Maryatt curated this exhibition of "Performing the Book," which closed on October 12. She brought together the work of a dozen book artists from the United States, Canada, and England, and among them were Robert Bringhurst, Don Glaister, Genie Shenk, Werner Pfeiffer, Johanna Drucker, and Share. Drucker, who was recently appointed the Breslauer Chair in Bibliography at UCLA, showed a kind of postmodern updating of the *Nova reperta* of Stradanus, a seventeenth-century plate which famously illustrates a printing shop. Sam Winston, an English artist, showed an austere but clever narrative piece dealing with the dictionary. Werner Pfeiffer's 9-11 memorial piece, *Out of the Sky*, is a haunting work that contains both a text and a construction of the twin towers. There will eventually be an exhibition catalogue for "Performing the Book," which Maryatt's typography students will write, and it will be available from the Scripps College Press.

Similarly, from July through September, the Beverly Hills Public Library held an exhibition of artists' books drawn from their collection begun in the 1970s. Stefan Klima, who also wrote a book on the subject, built on the pioneering efforts of Nicholas Cellini, and Mary Stark, the current Fine Arts Librarian, assembled this show entitled

"Sometimes a Book Is More Than a Book" It contained a number of wonderful objects, including Scott McCarney's fan-like *Memory Loss* (1988), Charles Hobson's stackable (but not here stacked) *Fresnel's Tower: Why Lighthouses Are Like Stars* (1997), and Susan King's autobiography as sample book, *Redressing the Sixties* (2001). The "Kelmscott Chaucer," though, was just a photographic illustration of Morris's masterpiece. Since there seemed to be no recent acquisitions, I hope that this does not mean that the library is no longer collecting artists' books. It clearly has strong holdings and a dedicated curator.

The Getty Villa recently hosted a wonderful exhibition called "Greco-Roman Taste and Roman Spirit: The Society of Dilettanti," which closed on October 27. The Dilettanti is a London-based club established in 1734 by a group of English aristocrats who had all been on the Grand Tour and wished to promote the study of classical antiquity. Most of them collected Greek and Roman artifacts, and to this serious business they added the less than serious business of a deep interest in sex and wine. The Dilettanti did much to further the study of classical art and archaeology by paying for expeditions to Greece, Italy, and the Middle East, and by subsidizing the publication of several magnificent folio books that record classical art and buildings. The Getty show included all of these great books: Robert Wood's *The Ruins of Palmyra* (1753), Stuart and Revett's monumental *The Antiquities of Athens* (1762 et seq.), Pierre d'Hancarville's beautiful *Antiquités étrusques, grecques et romaines* (1767-76), and Richard Payne Knight's glorious *Specimens of Ancient Sculpture* (1809), among others.

The curators, Claire Lyons of the Getty Museum and Bruce Redford of Boston University, did not shrink from covering the Dilettanti's fascination with ancient sensuality, and a room (with a warning sign) contained not only Payne Knight's well-known *Discourse on the Worship of Priapus* (1786), but also d'Hancarville's rare and exquisite book *Veneres uti observantur in gemmis antiquis* (1771), with its quite filthy and amusing engravings taken from classical gems. A Gillray drawing of Knight and a Gillray print of William Hamilton added to the humor of this section of the show. Particularly fine objects included in

the exhibition were the sketchbooks of William Gell (now in the archives of the British School at Athens) and several extraordinary drawings by John Samuel Agar (1773-1858), which are almost unbelievably well finished and strike one at first glance as photographs. The artists who sketched and drew ancient ruins in Greece and the Middle East risked their lives. One of them called his artistic odyssey a "poetical geography," a perfect term for their projects.

In 2009 will occur the 150th anniversary of the publication of Charles Darwin's epochal *Origin of Species*, as well as the 200th anniversary of Darwin's birth. Many libraries will doubtless celebrate these landmarks with exhibitions, but The Huntington Library has stolen a march on everyone by opening its Darwin show in October. It is not specifically devoted to the *Origin*, but rather to his botany. "Darwin's Garden: An Evolutionary Adventure" runs until January 5, 2009. It comes to Southern California courtesy of the New York Botanical Garden and its Mertz Library, which organized it in conjunction with curator David Kohn. Darwin is usually self-identified as a geologist, but he spent much of the later part of his life studying plants in the garden at Down House, where he lived in Kent. This smallish exhibition of about sixty pieces focuses on Darwin's tracing of natural selection and its adaptation in plants. "Darwin's Garden" includes many fine books, among them the large and handsome hand-colored lithograph, Joseph Päringer's "Worldwide Distribution of Organic Nature" (1821) that adorns the cover of the exhibition catalogue (\$17.99 in paperback, ISBN 13: 978-089327-970-7. Equally wonderful are several flower books, including Redouté's study of the lilacs and Bateman's work devoted to the orchids of Guatemala and Mexico, as well as Karl Friedrich von Martius's *Historia naturalis palmorum* (1823-50). These books and two copies of the 1859 *Origin* came from the Huntington's own collections.

The show did have a disappointing side: digital or photographic reproductions dominated—even though some of them looked so good that a concentrated look might not reveal their falsity. This was as striking as it was puzzling why the exhibition made do to such an

extent with copies instead of borrowing the originals. A Shakespeare exhibition would surely never make do with the Edward Norton facsimile of the First Folio. Exhibitions surely live and die on three factors: their originality, intellectual cogency, and the power they produce in giving a visitor the opportunity to experience real and original examples of material culture—a Greek pot, a Leonardo drawing, Charles Darwin’s name on Professor John Stevens Henslow’s student list for the botany class he taught at Cambridge—items not easily seen under any circumstance. When too many of the objects are surrogates, the power of the show as an experience is vastly diminished. Whether visitors will notice or care is a sobering question.

The Santa Monica Book, Print, Photo, & Paper Fair took place over the weekend of September 6–7. There were eighty-two dealers gathered together at the Civic Auditorium, where, typically for L.A., it cost more to park than to buy a ticket for the event. Most of the booksellers were from the state of California, with only fourteen from out of state, making this a very regional fair. Intriguing to me was a lovely book by Gabriel Garcia Marquez, a memoir entitled *Vivir para contarla*, that was printed letterpress by Juan Pascoe in 2004 at his ancient hacienda near Tacámbaro, eight hours by bus from Mexico City and more or less literally in the middle of nowhere. Pascoe has no indoor plumbing in his grand house, but he does have three Washington hand-presses. He knows what is important. On Saturday morning, not too long after the fair opened, attendance seemed modest, but the booksellers were certainly upbeat. Late on Sunday afternoon the mood had changed; the number of visitors never much picked up, and sales were slow for many dealers.

Fred W. Bennett wrote from Palm Springs to correct the assertion in my last column that the Book Club had never held a meeting in southern California. He rightly pointed out that a BCC meeting was held in 1991 at the San Fernando Mission to launch Roger Keith Larson’s book *Controversial James. Mea maxima culpa*.

BRUCE WHITEMAN

QUARTERLY NEWS-LETTER

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An Important Announcement from
 THE BOOK CLUB OF CALIFORNIA

As a new benefit, The Book Club of California is offering automatic pre-publication discounts to its members, and a special discount to Standing Order members as follows:

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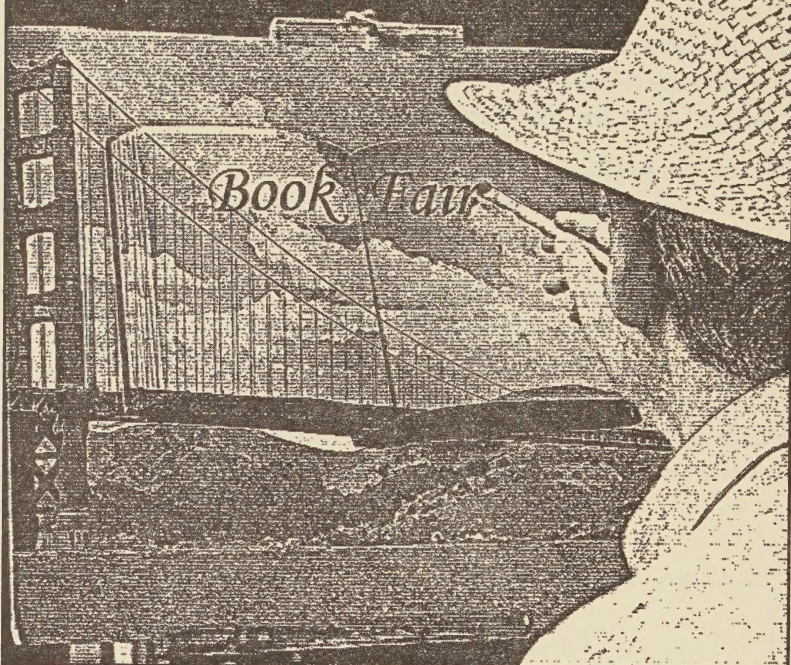
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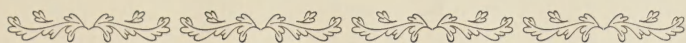
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THE PUBLICATIONS COMMITTEE OF THE BOOK CLUB OF CALIFORNIA
ANNOUNCES A MAJOR, NEW PUBLICATION

JAMES MASON HUTCHINGS of YO SEMITE

BY DENNIS KRUSKA

ALTHOUGH it is John Muir who usually comes to mind when thinking of the history of the Yosemite Valley, there is another man who preceded Muir to the Valley by over a decade, who was directly responsible for the spread of information on Yosemite's astonishing scenic wonders and who dedicated much of his life to preserving the Valley. That man was James Mason Hutchings (1820-1902), who first visited Yosemite in 1855 and whose gripping story is now being told in its entirety.

James Mason Hutchings of Yo Semite is divided into two sections, a biography and a bibliography. The biography presents a lively account of Hutchings' eventful life, with many facts newly discovered and presented here for the first time. The bibliography section contains an annotated listing of all known Hutchings' publications, including his famed *Miner's Ten Commandments* and his popular *Hutchings' California Magazine*, as well as works he influenced. Most items in the bibliography are illustrated, and some have never before been reproduced. The entire work is lavishly illustrated with over 200 images, many in color, and it is fully indexed.

Dennis Kruska has researched, written, and published books and articles on the Sierra Nevada over the past sixteen years. He co-authored, with Lloyd Currey, the pioneering *Bibliography of Yosemite, The Central and Southern High Sierra, and the Big Trees, 1839-1900* (Los Angeles, 1992). Kruska's other books include: *Sierra Nevada Big Trees: History of the Exhibitions, 1850-1903* (Los Angeles, 1985) and *Twenty-Five Letters from Norman Clyde, 1923-1964* (Los Angeles, 1998).

Printed in a limited edition of 500 copies, the book has been designed and printed in a 4-color lithographic process by The Castle Press using Van Dijk typefaces on Mohawk Superfine paper. The three-piece binding is by Mariana Blau of A-1 Bookbinding. The book measures 13 x 9 inches and consists of over 250 pages of text and 208 illustrations. The price is \$275, plus applicable sales tax. Members will receive a prospectus and order form. Please note that reflective of our new policy, members who place pre-publication orders will receive a 10% discount and members who maintain a standing order will receive a 15% discount. Available Spring 2009.





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We are once again gathering together on the University of California, Berkeley campus a congress of the world's finest private presses, book artists & artisans, curators, collectors and scholars in the spirit of an Old West *rendezvous*. The book-fair will showcase contemporary artists' books, fine press & fine art editions and in addition will feature bibliophile organizations, bookbinders hand papermakers, booksellers, and educational programs in the book arts. The San Francisco Bay Area's libraries, book arts, and bibliophilic organizations will be hosting additional events, exhibits and receptions during the week. This will be an historic "bookweek" on the grand scale, forging ahead in the great San Francisco tradition!

THE CODEX SYMPOSIUM

FEBRUARY 9, 10, 11 2009

ANTOINE CORON & RON KING & LAWRENCE WESCHLER

and artist presentations by

KAREN BLEITZ & CLEMENS-TOBIAS LANGE

EMILY MCVARISH & TATE SHAW

For More Details, including schedules and admission prices, see:

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